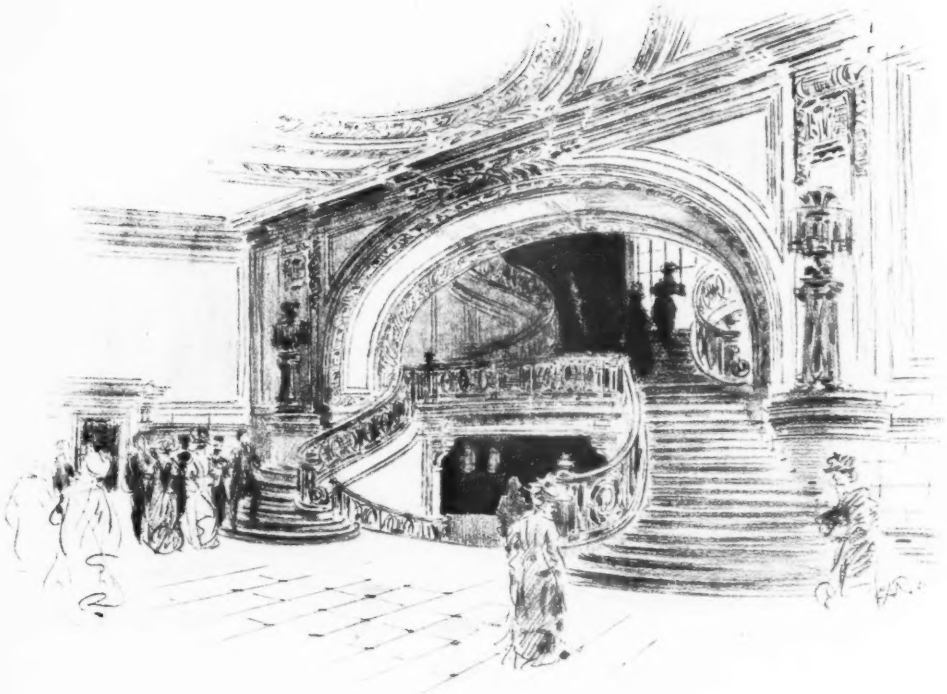


FIG. 1.—ENTRANCE HALL AND STAIRCASE.
From a Drawing by Mr. E. A. Rickards.

THE WESLEYAN METHODIST HALL, WESTMINSTER.

By H. V. LANCHESTER [*F.*].

Read before the Royal Institute of British Architects, Monday, 17th November 1913.

I COULD hardly have felt entitled to adopt the kind suggestion that I should read a Paper on the Wesleyan Hall, which I understand is to be the first of a series of prominent buildings dealt with by their architects, were it not for the fact that a number of problems arose in the design, the solutions of which present a certain degree of novelty and may be of interest to some of my fellow members of the R.I.B.A.

It would be as well to start with a brief reference to the competition, which was instituted by the Trustees of the Twentieth Century Fund for the purpose of obtaining the design for this building.

Sir Aston Webb was appointed assessor, and the conditions provided for a double competition, the first stage open to all, from which six or more designs were to be selected for further development. The option was reserved of inviting six other architects to take part in the final competition, but the assessor, having selected nine designs, advised that further invitations were unnecessary. The other architects taking part in the second stage were Messrs. Crouch, Butler & Savage, Cheston & Perkin, J. S. Gibson, Vincent Harris, Mallows & Cross, James A. Swan, Waddington Son & Dunkerley, and the late William Flockhart.

In the first competition we submitted two designs, one adopting an axis from the Victoria Street corner on lines somewhat similar to those of the design by Messrs. Crouch, Butler &

FIG. 2.—WESLEYAN METHODIST HALL, WESTMINSTER.
From an Original Drawing by Mr. E. A. Rickards in the possession of Sir Robert Perks, Bart.

Savage. As may be imagined, the diagonal axis introduces difficulties in planning; but for a building less in height than the present one it was an open question whether this was not the

more correct solution, considering that the main frontage was half of it masked by the Westminster Hospital. However, this diagonal scheme of ours did not reach the second stage, and consequently the design we had to develop was on the east and west axis, though it ultimately bore little resemblance to our original sketch, for the following reasons :—

In common with many other competitors, we had placed the large hall, which was the main feature of the building, on the ground floor, being influenced in this course by the reduction in space effected by the omission of the numerous staircases such a hall would require, and the consequent reduction on the general cubic contents of the building. In revising the

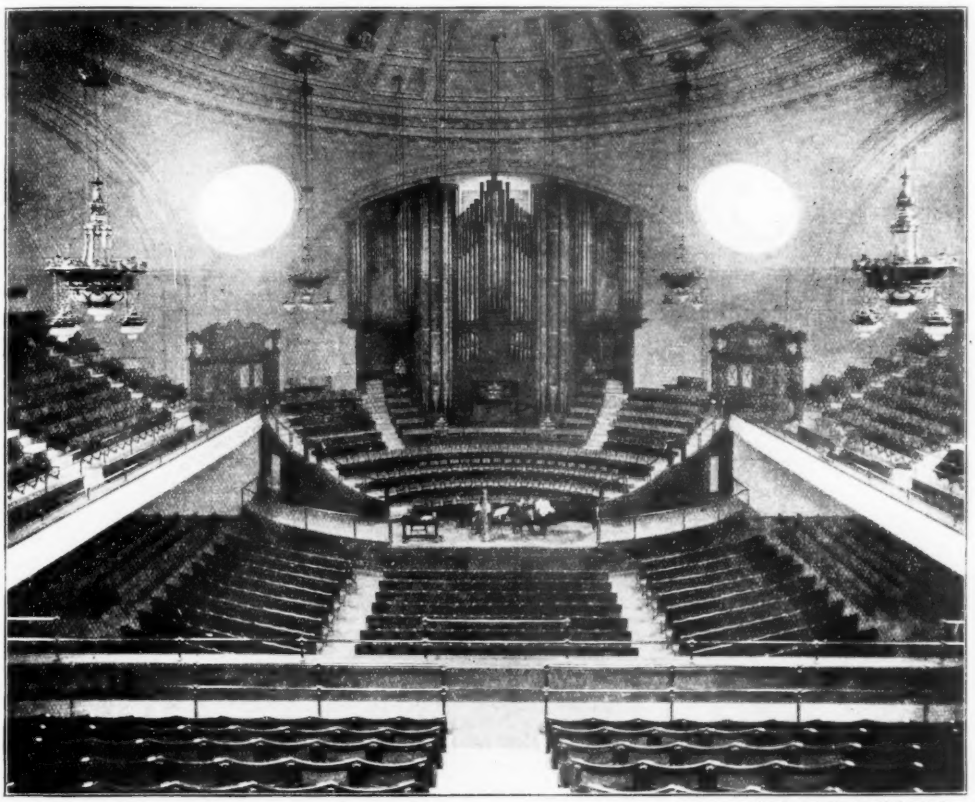


Photo. Printing Craft, Limited.

FIG. 3.—INTERIOR OF THE GREAT HALL.

conditions for the second competition the Trustees added a clause requiring the large hall to be placed on the first floor, doubtless considering that this would be a more convenient arrangement for their purpose, and that a building so planned would be architecturally more effective. As the result of this condition, the large hall, rising above the rest of the building, definitely dominated the composition; and the height being considerably increased, the immediately adjacent blocks lose importance in dictating the axial line, which has to be determined in relation to the masses of the Abbey and the Houses of Parliament. Of course, what is really needed is the opening up of the east front by setting back the line of the Westminster

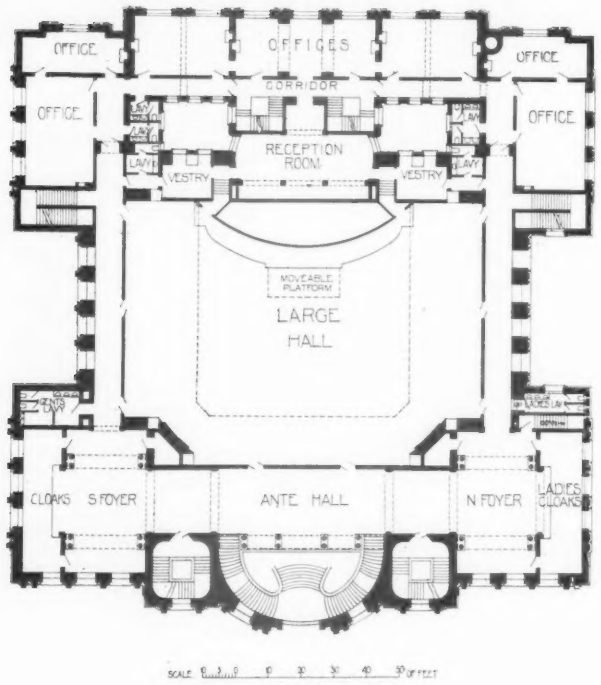


Fig. 4.—First Floor Plan.

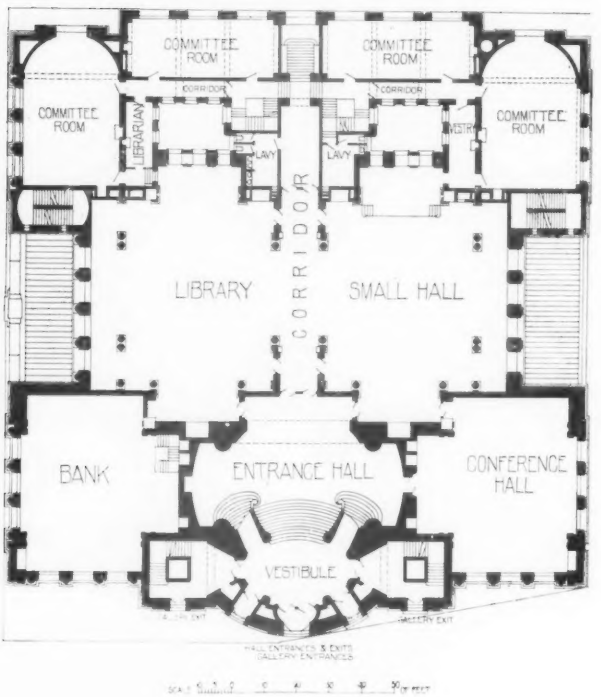


Fig. 5.—Ground Plan.

Hospital; and now that the removal of the hospital has been decided on, such a course becomes obviously desirable, not only on architectural grounds, but also because Broad Sanctuary is quite inadequate to the requirements on ceremonial occasions.

At the last Coronation the most contracted position of the whole route was exactly at the Royal entrance to the Abbey. It is easy to see the course that should be adopted. The site at the back of the hospital is occupied by His Majesty's Stationery Office, which is shortly to be removed to Stamford Street. This land, having no frontage to an important street, is not of exceptional value. The course for the Government, therefore, is to give about a third of its area to the Governors of Westminster Hospital in exchange for a corresponding area fronting Broad Sanctuary. The hospital would be just as well off with this exchange as it is at present: the Government would give up land about half the value in proportion to that on which the hospital now stands, and the nation would get the immense advantage of a wide, dignified space in a position where it is absolutely needed.

I am glad to say that the London Society has taken the question up and is considering how best to forward the scheme.

But to return to the building itself. The principal requirements were:—

1. Large Hall, seating 2,500.
2. Small Hall, seating 600.
3. Library of the same size (these two to be thrown together on occasions).

4. Conference Hall.
5. A room of the same size (now occupied by the London City and Midland Bank).
6. Tea Room, to seat 1,000.
7. Four Committee Rooms.
8. A Block of Offices.

The Large Hall was, as I have said, required to be on the first floor. The Basement was suggested for the Tea Room.

We placed 2, 3, 4, and 5 together on the Ground Floor, and 7 at a slightly different level to the west of them. The Offices formed a block occupying the whole of the west front above and below 7, and the only internal areas are between this block and the Large Hall. The position of this Large Hall involved careful study as to the lighting of the space under it, but by recessing the north and south fronts adequate light was secured for the rooms in the centre of the building.

[Photo. Printing Craft, Limited.

FIG. 6.—MAIN STAIRCASE.

The site was somewhat limited, considering the amount of accommodation required, and this necessitated a treatment in planning that gave rise to a criticism of it as "budget architecture," implying that, structural requirements being met, the various floors are packed in without relationship to a uniform and definite architectural scheme appearing at each level from foundation to roof. This latter would naturally be one's ideal, but it is impossible of attainment when a proportionately large amount of carefully specified accommodation has to be placed on a limited area.

I need not take you through all the details of the plan on the various floors, as the drawings sufficiently explain them, but one point arises which may be worth a little consideration—namely, the arrangement of exits, which, in the case of a large hall placed some thirty-five feet above the street-level, naturally form an important factor in the general design. Now the ideal of experts in these matters is that you should pass from apertures distributed around such a hall into a number of tubes practically uniform throughout, and without sharp angles or turns.

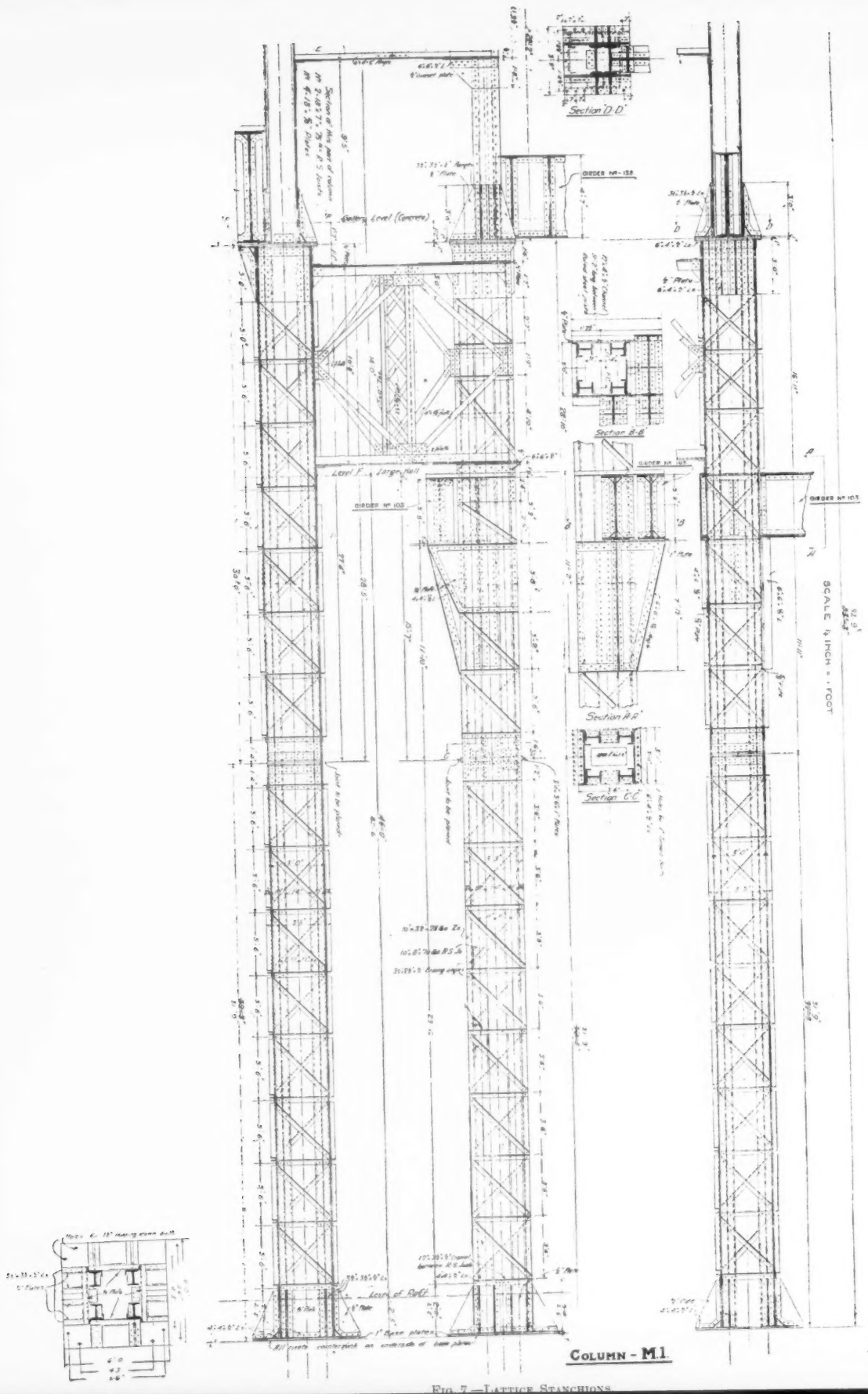
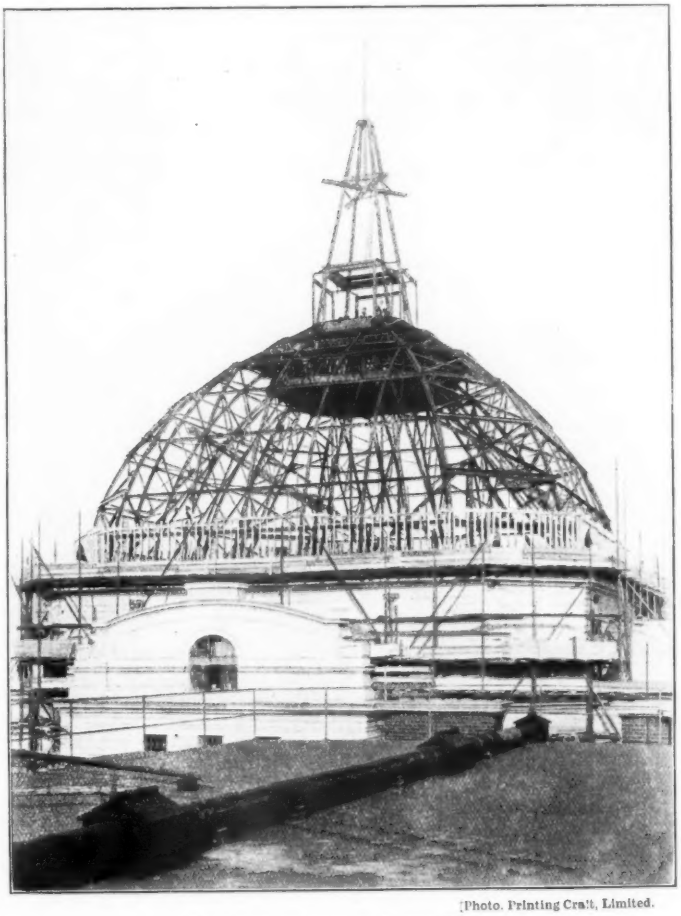


FIG. 7.—LATTICE STANCHIONS.

which ultimately deliver into the street. One can find an anatomical parallel in this expert's ideal in the intestines, but it need hardly be said that the principle is essentially unarchitectural. The architect instinctively dislikes this idea of passing from a spacious hall into a tube, and seeks a means of avoiding this tube altogether, or, if this is impossible, of making the transition a gradual one.

In the Wesleyan building we have endeavoured to surround the large hall with *foyers* as spacious in character as economic considerations would permit, while this scale is extended into the main staircase and entrance-hall on the ground floor. Of course, the subsidiary staircases are of the regulation type, but in the main approach, at any rate, some degree of spaciousness has been secured. This main staircase we found a very difficult problem in planning. On account of the large proportion of the first floor taken up by the great hall the only treatment that seemed to us satisfactory was its return backwards over the entrance vestibule, and this involved an exceptional amount of study in order to avoid effects that would have been noticeably forced and uncouth. In view of the fact that the hall is 35 feet above the street this staircase has been frequently noticed as disguising the height to a marked degree, and we feel it a great compliment to find that it has been imitated where the original difficulties leading to its inception did not exist.



[Photo. Printing Craft, Limited.

FIG. 8.—STEELWORK OF OUTER DOME.

Leaving the minor details of planning, I will pass on to the methods of construction employed. Reinforced work has been extensively used in the interior, for the reason that it is more homogeneous than any of the combinations of steel rollings with concrete and other materials. Our choice fell on the Kahn system as providing a bar that once in position was visibly adjusted to take up the strains provided for before filling-in commenced. Of course, there are other systems that achieve this aim, but we have not had the slightest ground to

regret our selection. Indeed, the only points where slight cracks have shown themselves are where, in order to economise depth, we resorted to steel sections. It may be desirable to warn some of you that the published strengths of steel beams are not reliable; though they are well within the limit of safety, greater depth must be allowed where the slightest deflection will disturb the work above them.

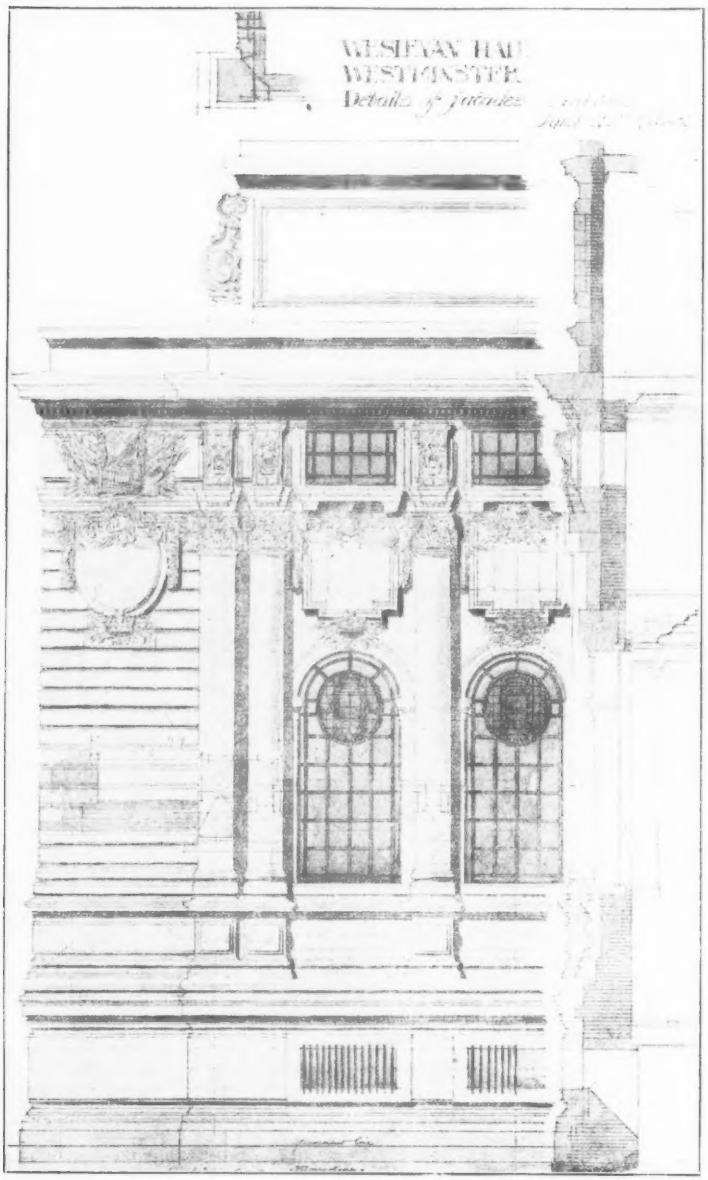


Fig. 11.—Sketch Detail of S.E. Angle.

In the general framing up of this building the heaviest weight accumulated at the eight angles of the main dome. Starting from the top, we have the outer dome, a relatively light shell, the much heavier concrete inner dome, the concrete and masonry of the pendentives and the arches across the transepts; then the girders carrying the overhanging galleries, a proportion of the walls and floors below this, and, finally, the weight of the piers themselves. With allowances for wind pressure, &c., the weights reaching the foundations at each of these points range from 500 to 600 tons, and as it was, of course, desirable to equalise the weight as much as possible a steel raft was provided under each pair of piers, which gave a distributed weight of 2 tons to the foot super. Under the whole of the remainder of the building was a reinforced concrete raft of varying thickness, and the weight on this generally was about $1\frac{1}{2}$ tons per foot super.

The excavation brought us down to a uniform bed of sand, and I am pleased to say that not the slightest settlement is observable, despite the fact that the tunnel of the District Railway

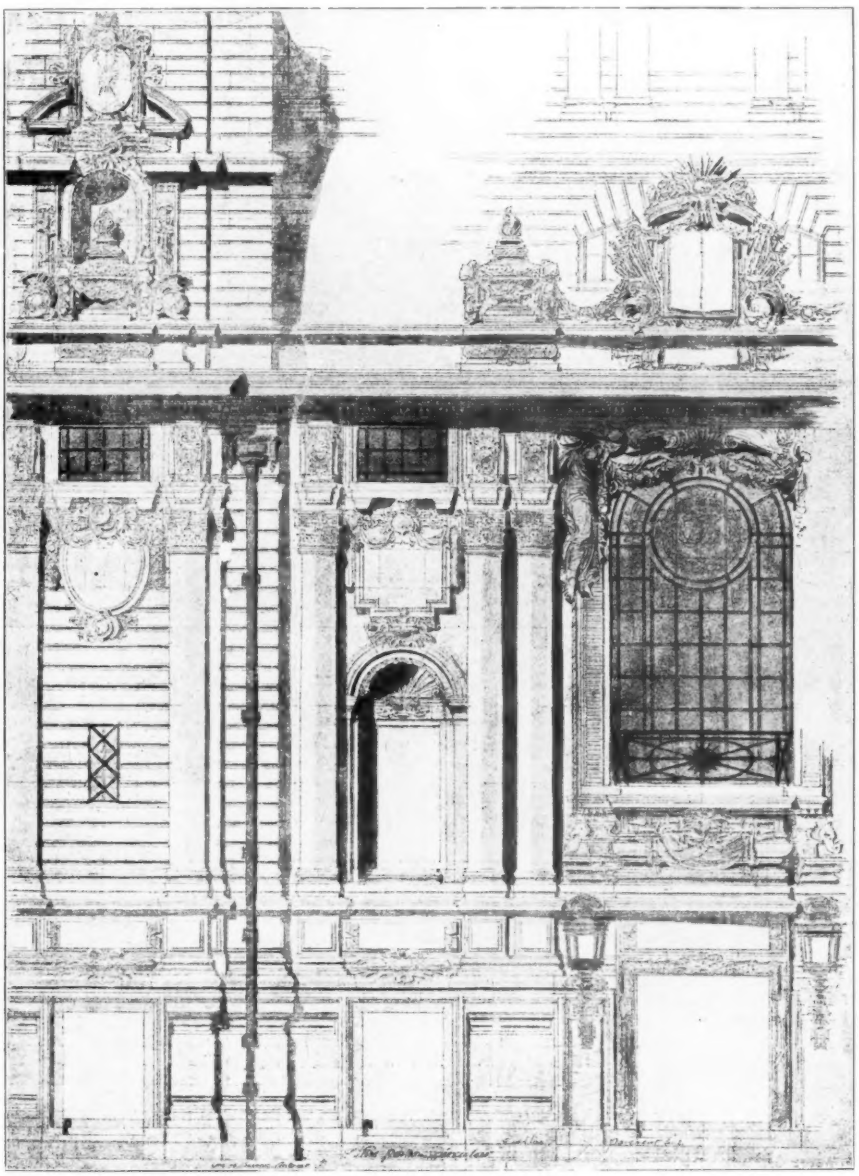


FIG. 12.—SKETCH DETAIL OF EAST FRONT.

adjoins the building. The eight main piers to which I have referred were formed of steel sections, at the angles of a 3-foot square, tied together with steel lattice-work, and entirely

encased and filled with cement concrete. We ourselves worked out the methods of construction in these, and throughout the rest of the building, but we were indebted to Mr. de Colleville, then with the Trussed Concrete Steel Company, for checking our calculations and supplying details of connections, riveting, &c. The remaining piers were of reinforced work with vertical bars and horizontal lacing. The basement floor is 7 feet above the bottom of the concrete,

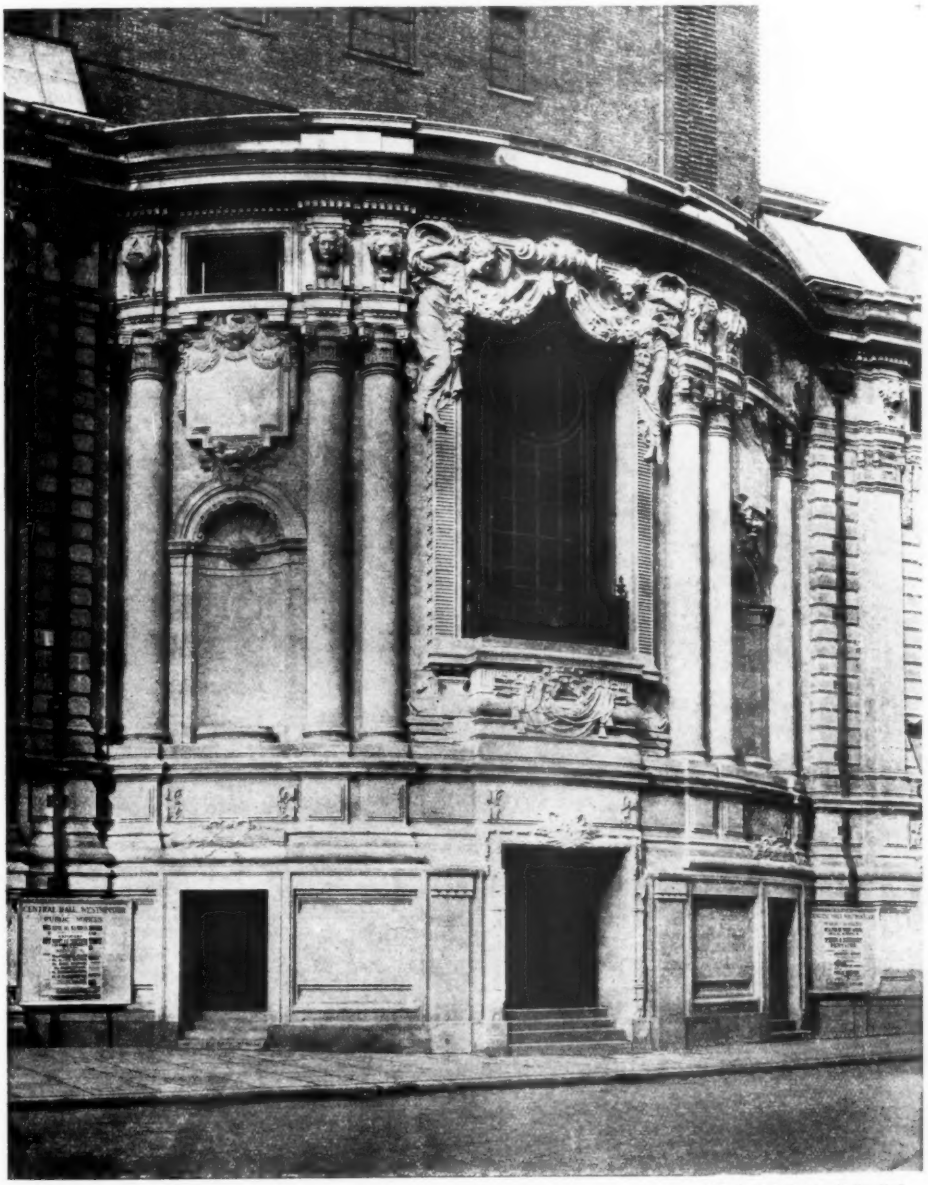
Photo. Printing Craft, Limited

FIG. 13.—SOUTH ELEVATION TO TOTHILL STREET.

which gave us the requisite depth for distributing the weight under the heavier piers and for the provision of ventilating and pipe ducts. The large spaces on the basement floor were covered with thin reinforced concrete vaults, carrying a flat floor about eight feet above the street, which is the ground floor of the main building. (The floors of other parts are at different levels.) The floors above this are constructed of reinforced concrete, with hollow tiles to reduce weight.

The galleries demand some description. As previously mentioned, they are mainly sup-

ported by deep girders connected to the lattice stanchions; these form the fulcrum from which they cantilever forward, while the back is built into the main walls. The ramps pass over,



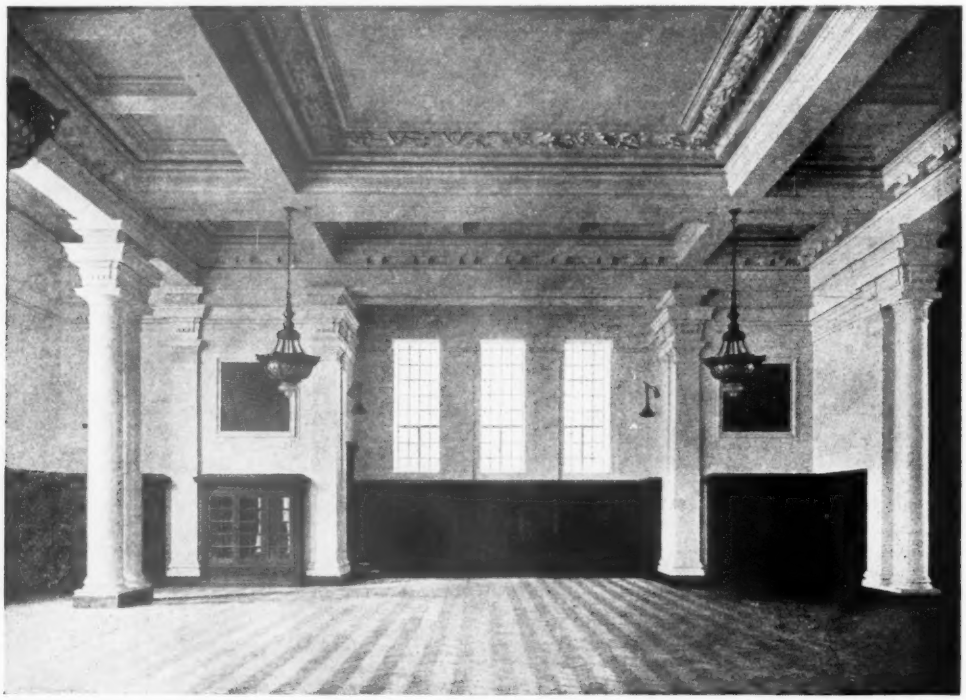
[Photo. Printing Craft, Limited.

FIG. 14.—MAIN ENTRANCE BAY

and the soffits under, these main girders, so that the cantilevering does not entail excessive weight.

Over the galleries are the transept vaults, elliptical in form, and thicknessed into strongly reinforced beams under the vertical walls of the outer dome. From these beams and the pendentives springs the coffered inner dome of reinforced concrete, with two rings of steel plate to resist the outward thrust.

Although the Large Hall is 70 feet in height, its dome would hardly be visible from outside, and the outer dome, relatively light in construction, rises some fifty feet higher, exclusive of the lantern above it. As our design based itself on the conception of a square dome with the angles cut off, forming an irregular octagon, we necessarily had to meet the special constructive requirements that such a form demands. A circular dome is relatively easy to construct, there being no tendency to distortion; but all other forms have an inclination towards



[Photo. Printing Craft, Limited.

FIG. 15.—THE LIBRARY.

the circular, a straight-sided dome tending to bulge horizontally between the angles. Our first step was to provide at the base a plate of great horizontal rigidity firmly tied at the angles. As the weakest points were towards the middle of the four long sides, we treated the ribs in this position as principals tied right across; these are in pairs, connected together at the top with a braced ring, which carries the lantern and links up the angle-ribs, which are also braced on similar lines. These ribs and the intermediate ones carry the steel purlins and timber rafters of the dome covering. The lantern is mainly of timber construction, but stiffened by four steel ribs steeply inclined at the four angles, these ribs carrying the finial rod, and torsion is guarded against by a horizontal bracing near the top of the lantern filled in with cement concrete.

Having outlined the general arrangement and construction of the building, I need only

supplement this with a few notes on the engineering requirements before passing on to the question of the architectural treatment.

The drains of Westminster are liable to flood up to within four feet of the street-level, and as our basement is some eight feet below this we decided to put in a Shone ejector to lift the discharge from soil-pipes and wastes up to a safe level, and into these low-level drains we had to take the rain-water from the four small sunk areas; but all the rain-water drains from the roofs were kept at a higher level, above the flood-line. In two cases this involved the suspension of the pipes from the ceiling of the basement. The drain-pipes and man-holes were all in iron.

In order to comply with the L.C.C. regulations, the electric-light wiring was arranged on two independent circuits, and it was originally intended to take supplies from separate generating stations of two companies. During the construction of the building, however, these companies were amalgamated, and one supply only was ultimately available, entailing the provision of a fireproof chamber for a battery of accumulators serving the smaller of the two circuits. Mr. Kerr-Jones was our adviser in respect of this portion of the work. The electric fittings throughout the building were specially designed by us with the view of their harmonising with the general character of the work.

The heating is by low-pressure steam, and in all the more important rooms the heating and ventilation were combined by the employment of steam batteries in ducts supplying fresh air, and the temperature is regulated automatically by means of thermostats. There are two intakes, with filters and blowers, one in the north transept for the great hall, and the other in the position of the south-east tower (not built) for the remaining large rooms. The outlets are likewise separated, those in the great hall communicating with the space between the inner and outer domes, which is open to the lantern at the top, and the outlets to the other rooms passing down to the sub-basement in which ducts are formed, carrying the air to an extraction chamber delivering into one of the two internal areas.

We now come to the architectural raiment with which this structural body is clothed for the purpose of indicating at a glance the intent of the building. As this intention was a complex one, comprising several demands, the problem of their due expression was a difficult one.

First and foremost it was desired to have a monument to commemorate the vast activities of Wesleyan Methodism during the past century. Then there was the present use of the halls for religious purposes. Then again the housing of all the business organisations underlying the various social activities of the Wesleyan Methodist movement.

A Gothic design was obviously unsuited to the expression of a movement so distinct in its aspirations from those we habitually connect with that phase of our art. A design solely suggesting a place of worship would unduly subordinate the other demands, while one looking too business-like would destroy the idea of a commemorative monument. We have endeavoured, to the best of our ability, to suggest the breadth of conception that a monument demands without obscuring either the religious or practical aspects. For example, the form and treatment of the dome was decided with the intention of its conveying an idea neither too definitely religious nor too definitely secular. The architectural character of the façade, while largely based on religious symbolism, was more specifically intended to strengthen the idea of a monument to the strenuous and sustained effort of Methodism, and in many of its details arose almost naturally from the type of architectural design employed with a view to express activity and force.

Criticism has more than once levelled its guns at some of the objects employed conventionally, to enhance this expression, but I can safely appeal to my brother architects in asking for

an endorsement of the axiom that the important matter is the character of expression as a whole, and that if the details merge legitimately into this their use is justified. Criticism of the kind mentioned is not that of the artist, but rather of those who, while blind to the full comprehension of a design, imagine that they can assess its merits or demerits by the analysis of its component parts. It is possible to read almost any architectural feature as a symbol. The column and its entablature are rarely structural in their intention, and as what one mind grasps as symbolic another regards from the standpoint of decorative beauty, the architect can only work on his own instinctive methods and leave to his appreciators the form of emotion that his efforts will evoke in their minds.

DISCUSSION.

Mr. ALFRED W. S. CROSS, M.A.Cantab., *Vice-President*, in the Chair.

THE CHAIRMAN, in inviting discussion, said that the Institute was fortunate that evening in having present among them three of Mr. Lanchester's colleagues, viz. Mr. F. L. Dove, who was responsible for the erection of the building, Mr. Henry Poole, who was responsible for the sculpture, and Mr. George Corderoy. They had also to congratulate themselves upon the fact that their distinguished Past-President Sir Aston Webb was making one of his all-too-rare appearances at the Institute, and had kindly consented to propose a vote of thanks for the Paper.

SIR ASTON WEBB, C.B., C.V.O., R.A., said it was so many years since he had assessed the competition that the details were not as fully in his mind as he would like them to be; but he had the greatest possible pleasure in moving the vote of thanks. He did not know, until he had read this Paper, that Mr. Lanchester and Mr. Rickards had sent in two designs. When people send in two designs, he thought they should be treated like a man who sends two horses to a race, and be asked to declare which they would win upon! He gathered from Mr. Lanchester that with the final condition of a hall at the top he preferred the axis where he finally had it. There were designs sent in which had the axis on the angle—and extremely clever and able many of them were, so clever and so able that one rather hesitated to adopt them. There were an enormous number of designs in the first competition, and he looked through them over and over again; and every now and then he came across a little sketch, done in ordinary ink, apparently freehand, and each time he came across it he grew more and more impressed with it, until at last he came to the conclusion that, although it was very sketchy and slight, it had the germs of a fine thing in it; and so that design was included in those selected. The competition was interesting, as it showed that in this case there was some use in a double competition; the Trustees realised the great problem they were putting to architects after the first competition, and decided, and he thought rightly, that the great hall should be on the top of the building. So in the second competition all the competitors were informed of this, as it would have been a great pity if men had wasted their work on a scheme which the Trustees felt was not what they wanted. They wanted the big hall on the top, he thought, because it would be comparatively seldom used, whereas the small halls were likely to be in constant use. Then came the second competition. He had, personally, no doubt in his selection, although there were several other excellent designs; their Chairman that evening happened to be one of those who sent in an extremely good one. But he had no doubt that, taking it altogether—(and the Assessor had to make up his mind and decide that one was better than the others, however unpleasant the duty was)—that Messrs. Lanchester and Rickards' design was the best. On explaining to the Trustees his reasons, he found, as he had always found, that they were very reasonable, and saw eye to eye with him in the matter. And so the design was selected, and the architects of it were appointed, as of course should always be the case. He told the Trustees that they had an excellent design; that they had two very excellent and distinguished architects, and that if they put their full confidence in them they would have a fine building at the end of it. The Trustees had followed his advice, and he thought his prophecy had been justified. Only one little suggestion he ventured to make—it was unwise for an assessor to make many suggestions—viz. that the main entrance might be a little larger. That was not adopted, but when he saw the illustration on the screen that evening it reminded him that he had made that suggestion. And he was not at all sure, if they asked him now, that he should not say the same. On the other hand, it reminded him of a little story which his friend Bell told of Eden Nesfield, with whom he had worked a good deal. Nesfield was making a design for a very large house, and had sketched a very delightful entrance. A friend came in and looked at it and remarked that it would make a very handsome entrance. Nesfield said nothing, but when he had gone Bell saw Nesfield take his indiarubber and rub out the whole thing. Asked the reason, he replied that he hated handsome entrances, and then he

drew in a tiny little entrance. So he supposed that Mr. Lanchester and Mr. Rickards had the same feeling. Mr. Lanchester had mentioned an important point with regard to Westminster Hospital. He (Sir Aston) happened to be connected, not professionally but otherwise, with Westminster Hospital. Mr. Lanchester thought that Westminster Hospital should push itself back. Westminster Hospital was going, and if the Government would push the building-line back it would be a very good thing. The London Society were taking that matter up, and he hoped that some fresh line would be adopted for the future building on the site of Westminster Hospital. But when this Wesleyan building was started he believed Mr. Lanchester and Mr. Rickards thought that it should be pushed back; it would only have reduced the amount of space at the rear for developing commercial offices, and the roadway through to Great Smith Street would have been enormously improved; and probably this design, instead of being mutilated, might have had its towers complete, as it was originally designed. But the authorities were not in favour, and it had not been carried out, to the great detriment of Westminster, and London generally. One would have liked to have heard more from Mr. Lanchester with regard to the construction. Reinforced concrete had been used in a very bold and successful manner, and the more one heard of it the better for everyone, for this reinforced concrete work was at present in its infancy, and in such an important case as this they would like to learn all about it. He had crossed the Atlantic with Mr. Lanchester, who, he believed, was visiting the United States in order to find out the way in which this work was carried out there, for they had used the material much more than we had. He hoped that some day, when he could get him quietly alone, Mr. Lanchester would give him his real opinion and say whether he would repeat the experiment! Then there was a small matter of practical work. He should like to know whether the thermostats worked in this building. He had been advised over and over again to use thermostats. It seemed delightful. If the temperature went up beyond what they wanted, the thermostat began to close, and the temperature went down. Hence with a thermostat the temperature of the room could be kept absolutely normal. Coming to the architectural clothing of the building, he ventured to think that the architects in this case had chosen the right and, indeed, almost the only main features that they could choose for building in that very special position. They chose the dome, because there were towers all round belonging to ecclesiastical buildings of all denominations of one faith. And they had adopted a dome of that form which did not attempt to compete with St. Paul's, or any building of that sort, but it looked as it should do, like the hall of a great corporation. With regard to the details, he agreed with Mr. Lanchester that in a large building of that nature the small details were beside the mark. The expression of the whole thing was the great matter. Still, when he walked down Tothill Street he was sorry for the panels of which he had shown them photographs, and which he understood were to have inscribed on them Love, Faith, Truth, Charity, etc., whereas instead they had the name of a Bank. That was unfortunate, but he looked forward to the day when the tables of the money-changers would be overthrown and swept out of the Temple and the whole building be devoted to its original purposes. That, again, had nothing to do with the architects, but it showed the commercial spirit of the age with which, he was afraid, many religious ventures were managed. Mr. Lanchester had referred to certain criticisms of this design. He was sure they would agree with him that they were not going to criticise at that Meeting; they were going to congratulate heartily two distinguished architects for having carried through a great building nobly and successfully, which added to the beauty of that part of London in which it had been placed. Mr. Lanchester had spoken about artists' criticisms. Artists, as far as he knew them, were not the little critics who found little faults with little things; an artist was a man who, as a rule, had very strong feelings as to what he liked and disliked, but he was mainly a man who was delighted to show appreciation for a work, and if he did not like it he would not say much about it: that was all. Artists were producers and not the people who went about with little cheap and nasty criticisms, and one was almost sorry that Mr. Lanchester had referred to them at all. It was a noble building, and they were met that evening to congratulate the architects; and it was with the greatest possible pleasure that he proposed a vote of thanks to Mr. Lanchester—and he would like to include Mr. Rickards in that vote—for the noble building which they had put up.

MR. GEORGE CORDEROY, in seconding the vote of thanks, said that he had a very wholehearted admiration for the monumental building which they owed to Mr. Lanchester and Mr. Rickards, from an intimate association with it from its inception and through all its stages. He knew he was voicing the responsible opinion of his Church when he said they thought it absolutely fulfilled the requirements of the Conference; that it had given them that monumental building which they desired, a building which was worthy to commemorate the Centenary of the Church. Sir Aston Webb had passed very lightly over his assistance to the Trustees as Assessor. But he could assure them that there were stages in the inception of that building which tried even Sir Aston's tact and discretion. It was not easy to get a body of Trustees to carry out even instructions which were given them in a certain direction, but everybody associated with this work must unite in congratulating the authors of the design on the very noteworthy success they had achieved, and he was very

glad to have the honour of being permitted publicly to do so. The problem of getting into the building all the diverse accommodation to which Mr. Lanchester had referred was no easy one, and the position of the great hall did not make it easier, though there was no doubt about the effect which had been produced by the situation in which it had been placed. The minor accommodation had had to be sacrificed to it to a large extent, and the kind of criticism to which Sir Aston Webb referred was heard, of course, with regard to the results in some of the office accommodation, and the reflection made by some people, who wished they had lifts to the great hall, was the only adverse criticism he had heard. With regard to the exits, they were one of the most successful features of the design; in practice, he could assure the architects, they worked very admirably, and the foyers were a great advantage for the purpose for which the building was to be used. With regard to the reinforced-concrete construction, he had seen a great deal of this particular method of construction, but he had never seen such a varied application to the purpose of any building; and the methods of design adopted were of the greatest interest, and the drawings would repay careful study. In fact, he wrote to the Editor of the *Builder* and suggested that the illustrations used in that journal should be published in a monograph form for the purposes of reference. He thought that would be an advantage to all who were interested in reinforced-concrete work. He would not presume to comment on the architectural features of the building, although he had broken a friendly lance with Mr. Lanchester about the kind of sculptural decoration, and he should be glad to hear his reply about that. With regard to the question of cost, it would be interesting, and, he thought, a surprise to many of them, to hear that this building had worked out at one shilling per foot cube—a most remarkable economic result. After some experience of the cost of large buildings, he might say that it was the cheapest building of its class with which he was acquainted.

MR. F. L. DOVE, in supporting the vote of thanks, said that, from a long experience in buildings from the constructive point of view, he could offer no criticism at all. From the time they commenced the excavation and got down to the bed of sand to which Mr. Lanchester alluded, to the time when they put on what had been called the "sweep's broom" by some, and as "the sun in glory" by others, on the top of the lantern, he did not think there was a single point on which he felt competent to express any criticism. He had over and over again, during the progress of the work, admired the bold treatment which Mr. Lanchester and his partner brought to bear on the subject—treatment which, perhaps, one would have thought twice about before going very far with. But from the time they commenced the reinforcement under the big octagonal piers which carried the dome, to the finish, everything seemed to fit so perfectly and to be so well thought out, that one felt perfect confidence in everything that was done. The cantilever truss over the galleries which had been shown them was almost a marvel of construction; he forgot what the overhang of the gallery was, but there was not the faintest vibration in it, it was carried out so splendidly in the way it was tied back on to the walls. And the same remark applied to the concrete dome over the great hall. The dome was not particularly high, but it was entirely in reinforced concrete. Though it was comparatively thin, it had a great amount of work to do; on one side it had to carry a large amount of heating apparatus, and it carried it in a perfect and comfortable manner. Touching the point which Sir Aston Webb mentioned, viz. that the building might have been set further back: the reason nothing was done was, he believed, owing to no steps being taken in the matter by the L.C.C. until the work had proceeded too far. Had they taken the initiative at the proper time, that street would have been made wider than it is, and a fine opportunity would have been offered to show it up better than it could be shown until Great Smith Street was widened. He offered his congratulations to both architects for the very successful result of their building, and his own personal testimony and thanks for the happy relations which existed between them and the builders throughout the progress of the building. He had never carried out a building for any architect—and he numbered many architects among his personal friends—in which everything had gone with a greater swing and satisfaction from beginning to end. It was not entirely unknown in the course of work that a detail would occasionally be found not exactly to fit in with another detail, and not to fit in with the general drawing. But from the commencement to the finish of this building they had not to direct attention to any such variation.

MR. WM. WOODWARD [*F.*], in rising to support the vote of thanks, said he only wanted to refer to one or two subjects somewhat outside the Paper, though still connected with it and with the building. First, he entirely agreed with the idea of the Institute Council that at all events once in the session they should have a Paper by an architect on a particularly important building which he had erected during the year. He was sure they would all agree with him as to the value of such a Paper as this, in having before them the details of the building itself, offering them so much food for thought—perhaps also something for criticism—in regard to a building such as they might themselves have to carry out. But the special point on which he wished to comment was this. He happened to be a member of the Improvements Committee of the Westminster City Council, and more than once they had had before them the question of the Westminster Hospital site. Sir Aston Webb told them that

indirectly—not architecturally, at all events, but probably as a Governor—he had some connection with Westminster Hospital. They knew the Westminster Hospital portico and open areas, and it might have been imagined when the site was cleared and a new building had to be erected on it, that, at all events from a Hospital authority, an authority which should have some regard for the precincts of the building, there would have been no desire to extend the frontage of the site beyond the frontage line of their present building. But what they intended to do, unless it was prevented——

SIR ASTON WEBB: They do not intend.

MR. WOODWARD: If they do not intend, that is different. But he would tell them what plans the Westminster Council had had before them. In the drawings he had in mind they suggested that they should bring the main frontage of their building to the present line of the portico, and they had the power, under the London County Council Regulations, to carry out that main frontage to a height of 70, 80, 90, or 100 feet. If that were done, coming from Parliament Street, a large part of the fine building of which they had been talking would be hidden. He ventured to say that if there was any alteration in the line of frontage, it should not be in the extension towards Broad Sanctuary, but at least on the present main line. He hoped that would be the case and that we should use our best endeavours in that direction. One observation Mr. Lanchester made in which he did not follow him, namely, in the construction of the dome. He said he had an inner and an outer dome, and all their minds, probably, went to Sir Christopher Wren in that magnificent idea of his in the cupola and outer dome which gave St. Paul's such an excess of beauty over St. Peter's at Rome. He did not see that in the drawings, and perhaps Mr. Lanchester would tell them whether the dome they saw outwardly was the dome which could be seen from inside the building.

MR. HENRY POOLE said he was afraid he could not say very much about the strains and drains of the Wesleyan Hall, but he could say a few words, or tell them a story, about decorative exteriors. A party of Italians came to London, and on their way from the Abbey, in trying to find the Wesleyan Hall, they passed Wellington Barracks, and they thought, he supposed, that the austere character of the Barracks was in conformity with their idea of what a Wesleyan Hall should be. So they thought that must be the Wesleyan Hall. Passing on, they came to Tothill Street, and they saw a magnificent building all bristling with spears and lions' heads, and their remark was "Ecco! L'arsenale!" The only other thing he would mention was in regard to the brazen letters, "City and Midland Bank," which had been put on the panels. There were four big panels at the corners of the dome, which might be pointed out to Messrs. Beecham for their pills; and there was the round apex of the dome, which might be usefully employed to advertise "Johnny Walker"!

MR. LANCHESTER, in reply, said that this vote of thanks must be considered to apply equally to his partner Mr. Rickards as to himself, as he had been merely the mouthpiece in respect of their joint effort. There were one or two explanations due from him. He was afraid he did not deserve the compliment which Mr. Woodward was anxious to pay him for having designed a dome inside and outside. There was a distance of fifty feet between the inside and the outside of the dome. A little explanation might be considered to be due with regard to the moot question of the frontage line, which had been touched on in the speeches. Before he had any connection with the building at all, he was told that when the Trustees first came into possession of that site and were first dealing with it, a strip of land was offered to the Westminster Council, to set back the frontage of the Wesleyan Hall; and at the time they did not see any reason for taking it. It was offered, he gathered, at the market-price of the Wesleyan site. Afterwards, he believed, when the building was in course of construction they said they would like to treat. [MR. WOODWARD: £15 or £25 a foot, which we did not see our way to do.] The point he was raising was not so much the question of the frontage, because that was now done with, but the frontage of Westminster Hospital. He did not think that was a matter which should fall on the London ratepayer; it was a matter for the nation, and therefore should be taken in hand by the Government, because there was enough ground there for ordinary purposes of traffic, but there was not ground for a decent square when the King came to Westminster Abbey. Surely that was a national matter, not one for the Westminster City Council or for the London County Council. The Government had the remedy in their hands by their ownership of the ground at the back. A strong appeal might be made to the Government to take action. With regard to reinforced concrete in the building, they had not regretted anything they had done in that way. They might do things differently if they started again, but they found it had fulfilled their expectations. They had varied their method; they were not whole-heartedly in favour of reinforcement; they did not do all the stanchions with iron sticks, but the important ones with lattice-work, filled in with concrete. That square [*indicating one of the drawings*] was a square full of concrete, and it was a compromise between reinforced work and steel work. The building included specimens of all shades of construction, from the ordinary steel construction to recognised reinforced work. In conclusion, he wished to mention a point which was a source of great gratification to Mr. Dove, their contractor—viz. that the building was carried to a height of over 200 feet without a serious accident occurring during the whole of its construction.

JOHN BELCHER, R.A.

FEW qualities are more to be admired than consistency. It means so much—reliability, calm judgment, fixity of purpose. Looking back through a vista of thirty-four years of friendship I can see all these qualities in the man whose death we all mourn to-day. Although Belcher was not a strong man in the sense in which we use the term, he achieved all that the strong man would achieve, by virtue of his quiet, blameless fixity of purpose, always unaccompanied with either bluster or temper. I have never known him swerve from his purpose by reason of any threat; he gained his ends by quiet insistence and determination. I could quote many instances, but this is neither the time nor the place to recount them.

Belcher's early bent was towards a Gothic treatment of architectural problems, with which I could not feel in accord. With the passage of time, however, he veered insensibly towards another style, which he assimilated with remarkable aptitude and of which he has been such an able exponent. I trace the change in his attitude to an immense admiration for Norman Shaw. The change came soon after he produced his design for the church in Maida Vale. This design was much admired at the time, and is undoubtedly the prototype of Sedding's Church of the Holy Trinity in Sloane Square.

The new style was developed when he made his design for the Institute of Chartered Accountants, in the production of which he expended great and loving labour. He told me, more than once, that every detail was worked out by himself. I believe that his first introduction to Norman Shaw happened when I met them on this building. Norman Shaw was immensely taken with the building, and his advocacy of Belcher's admission to the Academy dates I think from this occasion.

It was soon after this that Belcher and I started on our travels over England in search of examples for our book on the Later Renaissance in England. No pleasanter companion could be imagined. He was ever ready to acquiesce in all plans and to sacrifice his own convenience to mine. He made an ideal collaborator. These were the four years of my architectural life I enjoyed the most.

There was another side to Belcher's character that swayed him greatly, and that was his innate love and knowledge of music. Whenever he wrote on the subject of architecture he almost invariably brought in a comparison between the two arts, their rhythm and balance. He was gifted with a singularly pleasant and powerful voice, and his phrasing was charming. He himself attributed this to his knowledge of stringed instruments, especially the 'cello.

I should like to say, although myself a competitor, that I consider Belcher's the best elevation submitted for the completion of the Victoria and Albert Museum. The long front would have been a great composition, though I cannot admire the *design* for the towers.

We suffer the loss, within a year, of both Belcher and Shaw, two of the greatest modern exponents of architecture. They leave two empty niches which cannot be filled. They belong to a phase of art now dead, for they both achieved their success outside the modern open competition system. It remains to be seen how this method will work—the men of tried ability against untried. It is my own personal sentiment that Shaw and Belcher have exerted a greater influence on modern architecture than any other architects of modern times—the former in domestic and the latter in civic architecture.

It is not generally known how great a service Mr. Belcher rendered to the Institute and the profession by carrying through the early negotiations between the non-registrationists and the Institute. He always regretted the breach that occurred in 1891, and after my return from America in 1902 he gladly adopted the suggestion which I made to him that all parties should unite on the common ground of education. Sir Aston Webb cordially endorsed this project, and with the able assistance of the present President of the R.I.B.A. the reunion was happily consummated.

I have seen a notice in a Building Paper saying that the advertiser was prepared to give instruction in competitive work, in Gothic, Renaissance, Classic, and Belcher style—a tribute to the man's genius in this direction. This is perhaps trifling with the subject, but it clearly shows what the commercial architect thought of modern styles with an eye to good business.

MERVYN MACARTNEY [*F.*].

THE "RESTORATION" OF ANCIENT BUILDINGS.

THE Quarterly Part of the JOURNAL for October carries far and wide the letter to *The Times* of the 26th August entitled "The Fallacies of Restoration." This question is one which has a constant practical issue, involving the expenditure of large sums, and the spoiling or conservation of work of a value that cannot be reckoned in figures. But a question of so delicate a nature can only be properly dealt with by careful consideration, and with wide knowledge. Hence, no excuse is needed for its discussion.

But this, to be of value, must be on the basis of experience, and it is as one having considerable experience of this kind that the writer ventures to express an opinion from the point of view of the actively producing artist.

Architecture may be compared to the land we live on. The living forces of Nature build up continents and isles, yet no sooner are they there than

the same forces pull them down to build up others. So the time-spirit, which formerly covered France and England with abbeys and churches, castles and manors, has wrecked them all, and the arts complementary to architecture exist only in broken or faded remnants which speak to the cultivated mind of the glory and beauty which once existed. That is all we have! Where even is the once glorious Rome except in its broken remains and museum specimens?

Countless buildings of mediæval times remain in a more or less complete state of preservation. And now that after several centuries of neglect and contempt they are again valued, it is asked, can they be left as they are? Taking up space under the sunshine, they are, if not destroyed, put to use; and consequently the wrecked remains of past centuries cannot and will not be left in the state of toothless and fleshless skeletons for the sake of the æsthetic enjoyment of a few visitors. Nor is there any valid reason why they should be if they can be properly dealt with.

We know the poetical beauty of an unrestored ancient building. For many years all our available time has been spent in haunting such. We know the pain of seeing a once beautiful building spoilt by some modern well-meant barbarism. But is not this exactly parallel to a beautiful site being spoilt by some ill-conceived building? That too, alas, is common enough; but we do not conclude it is wrong to build! So may there not be a right kind of restoration as well as a right kind of building—one which is a restoration, and not a deformation?

A long experience in Central Europe, where some twenty years ago ancient buildings began to receive attention, as they did in England long before, has given me opportunities of seeing cases of both wise and unwise restoration; and this arose from my being asked to participate therein by placing stained glass in the window openings which had been mostly filled with unsightly wooden frames and ordinary window-glass. The memory of buildings so lighted, with a horrible system of stove-pipes as sole decoration, stands out in contrast to places now cleared, with every vestige of antiquity preserved with care and touched no more than was necessary, the windows filled with glass which it has been a constant aim to bring into the fullest possible harmony with the building, without slavish copying, and without destroying that poetic beauty for others which we have ourselves so keenly enjoyed. Such a building is that of the Abbey of Romainmotier (mentioned in Fergusson's Handbook), on the Simplon route between Lausanne and Pontarlier. The Castle of Chillon on Lake Leman has been restored in the same spirit.

It is certainly true that in England many churches, and perhaps all the cathedrals, have been dealt with in the way which has drawn such scathing strictures from an eminent critic. It is to be regretted that so much was done at a time when society was quite unprepared to deal with our national treasures properly. France too has gone through the same period, and Germany is in it at the present time. It is folly to think that anything good can come of completing old work by the pseudo-arts of the modern commercial system, produced on an industrial basis. But this resulted from a movement of thought in the nineteenth century in which every part of life was affected, and it is part of the history of our times. It is by more wisdom and a higher ideal, and not by inaction, that it must be dealt with. And we, the artists of to-day, can see, and know right well, what perhaps scarcely anyone fifty years ago was able to see, and which so many even to-day do not see. The educated artist will think and act absolutely in the spirit of the Society for Preserving Ancient Buildings, barring the tendency to inaction. For there is the fact that these buildings have to be used. And when one sees, as is so often the case, Gothic buildings which were designed with the idea of all the windows being filled with coloured glass, now in a blaze of raw light (as, for instance, the Cathedral by Nevers or that of Lausanne), one knows that in this state it is not Gothic architecture at all, but a mere skeleton thereof.

We freely admit that "a copy of a work of art is not the same thing as a work of art," and that "a stained-glass window, if not a work of art, is nothing." But if, for other reasons than its own value, the use of stained glass is desirable, then let us avoid "copies" also, together with stained glass which is not art in the true sense! That this may cut out the ecclesiastical art shop may be true; as a phenomenon which has served its time, this can be allowed to disappear. But that does not affect the question at all, for it is a certain fact that ancient stained glass was produced by men who, as practical craftsmen and artists, worked in a small way, scattered all over the country. To return to the ancient manner—a course we ourselves have realised—is the solution of the problem as far as the actual production is concerned. To work thus in the fresh air and sunshine of the country, with the flowers of the field and the lowing of kine around, makes it relatively easy to work materially, as a poet writes in his garden. In fact, properly, all art is poetry, the means of expression alone differentiating one form from the other.

We ask, then, is work executed in such a spirit unfit to replace what the time-spirit has destroyed?

It is clear that what is produced will depend on the knowledge and ideas of the artist. We are living in an epoch when popular art has been established on an ideal of exact imitation of Nature. In mediæval times no such ideal existed. The aim was essentially decorative, *i.e.* ornamental and didactic, and imitation was subordinated to design. Drawing was never exact, and was gene-

rally mere suggestion or a symbol of reality, as Mr. Harrison Townsend has rightly shown was the case for mosaic (JOURNAL R.I.B.A., 23rd March 1901). If then even the best-intentioned artist takes up the mediæval ideal of decoration in this modern method, he must spoil his work, and numberless instances of this, in England and on the Continent, could be adduced. One of the most glaring cases is that of the west window of New College Chapel, Oxford, by Sir Joshua Reynolds. This he himself admitted to be a failure.

But some of us have, from the very start, taken mediæval art as our ideal, and *design* and not imitation is our method. And in such circumstances it is the simple truth to say that mediæval design is a language which is as much our mother tongue as it was for the mediæval men themselves—for they were trained to write on the lines of traditional models coming from the East originally, and did not invent a language for themselves. Hence we can think for ourselves though speaking in this particular language—and even as one can speak alternately in French or English and yet be perfectly sincere, so one may be sincere in using a language no longer in common use, but which is, where familiar, as effective as if it were. This view applies to all the "divers arts" applied to architecture; they can all fail for want of something the workers ought to have.

If one wants to see an example of a contrary spirit, it can be found in the Cathedral of Fribourg in Switzerland. Here a modern artist has had a free hand to design the stained glass, and it has been executed without regard to ancient tradition. It is palpably sincere. Whether one likes it is a matter of taste and judgment. Some do, and some do not. Any way, the building seems to exist for the glass. There are then three courses. One is to do nothing; the others are to do something, wrongly or rightly.

CLEMENT HEATON.

P.S.—The above lines were written at Dijon in Burgundy. The Church of Notre-Dame in that city is well known, and it is now filled with glass by the studious Didron executed some thirty years ago. It may be admitted that the technique is not all that it might be, but the church is in daily use, and the general effect is quite satisfactory. The design is well understood, and had it been on modern lines the church would have been spoilt, or had there been no glass at all the white light would have ruined the interior. There is no reason why the technique should not have been all it should be, and in that case a true restoration would have been effected, which was the truly wise course. The average French church with its pictorial transparencies in modern taste, or still worse with its "archæological" windows, is best avoided. Neither are properly speaking "shams," but they are both equally unacceptable to those who know the ancient glass.

C. H.

REVIEWS.

SUNLIGHT.

The Orientation of Buildings, or Planning for Sunlight. By William Atkinson, Fellow of the Boston Society of Architects. La. 8o. Lond. & New York. 1912. 8s. 6d. [*Chapman & Hall, Limited.*]

The first requisite for healthy buildings, and for hospitals in particular, is a plentiful supply of sunlight on and around them, this being second only to an abundant access of air. The importance of sunlight, especially in relation to hospital planning, cannot be overrated, and is ample justification for Mr. Atkinson's book, though his third chapter is rather an essay on the disposition of hospital planning in general than on the orientation of buildings in particular.

The importance of sunlight is indicated by reason of its germicidal power in diminishing the possibility of infection, and ultimately killing organisms lying quiescent in the material of a building or in the contents of a room or the surfaces thereof. Continuous exposure to direct sunlight will kill any organism by the chemical power of the ray, *i.e.* the blue end of the spectrum. Hence, as Sir Douglas Galton has said, "fresh air, to be of full value to health, must be sun-warmed, sun-penetrated air. The sunshine of a December day has been shown to kill the spores of anthrax."

Mr. Atkinson divides his book into four chapters, in which he deals with the astronomical aspects of the question, the elements of astronomy being applied as far as necessary for the apparent motion of the sun and the angles of light at the various seasons. Many illustrations are given showing the projection of the angles of light. Shadow diagrams are fully demonstrated in various types of building plans, showing the visual angle of windows and the quantity of sun which they admit, together with the heating effect of sunlight.

The ground plan of a Swiss chalet illustrating the customary orientation is shown, with a frontal aspect of S.E., large windows being brought up to the N.E. and S.W. angles of the front, thus securing the rising E., the S., and the setting W. Written from the American side, the whole subject is dealt with in regard to latitude, which does not materially affect British and Continental readers.

In chapter iii., which is devoted to hospital planning in general, the author refers to the vexed question of orientation and quotes varying views. These, perhaps, will scarcely disturb the settled view generally held in this country in favour of approximating the long axis of a ward to N. and S., the latter being the end of the ward. Sunlight, however, is not the only consideration to be dealt with in selecting a hospital site; other important factors to be taken into account are the general lay of the land, the subsoil, and the conditions which arise from exposed positions or prevailing winds.

The volume concludes with a chapter upon streets, which should make a strong appeal to American conditions in relation to skyscrapers.

WILLIAM A. PITE [*F.*].

BUCKINGHAMSHIRE HISTORICAL MONUMENTS.

Royal Commission on Historical Monuments (England).—An Inventory on the Historical Monuments in Buckinghamshire. Vol. II. North Buckinghamshire. 4o. *Lond.* 1913. *Price* 16s. 6*d.* [*His Majesty's Stationery Office.*]

The Third Interim Report of the Royal Commission on the Ancient and Historical Monuments and Constructions of England deals with the northern half of Buckinghamshire. Following the scheme of the earlier volumes, the work contains an Historical Summary covering the whole of the county; a Sectional Preface which, under subject headings, calls attention to any particularly interesting examples mentioned in the Inventory; an illustrated Inventory, with a concise account of the monuments visited; a List of Monuments that the Commissioners have selected as especially worthy of preservation; a Glossary of Architectural, Heraldic, and Archæological Terms; a Map showing the topographical distribution of the scheduled monuments, and an admirable Index. Under the heads of parishes, arranged alphabetically, a list of their respective monuments is given in the following order:—(1) Prehistoric monuments and earthworks; (2) Roman monuments and Roman earthworks; (3) English ecclesiastical monuments; (4) English secular monuments; (5) Unclassified monuments.

It was in the seventeenth century that Buckinghamshire rose to a position of political importance which it never attained either before or since, and the excellent Historical Summary by Mr. W. Page furnishes a very interesting account of the stirring events in the county during the Civil War. Its sudden leap into prominence was due to the fact that it was the home of many of the most prominent persons engaged in the political struggles of that period—John Hampden, Cromwell, and many other of the leading Parliamentarians and Royalists were Buckinghamshire men. Hillsden House, the seat of Sir Alexander Denton, a Royalist, was besieged and taken by Cromwell, and traces of the fight remain in the bullet-holes made in the church doors, and in the uneven nature of the ground on the opposite side of the road at the west end of the church, which marks the defensive works of the Royalists. Although the Civil War was answerable for much damage both to ecclesiastical and secular buildings, yet the condition of the former was anything but satisfactory before the war began. A visitation of 1637 shows the churches to have been in a lamentable state; the windows of nearly all of them were broken and "dammed up"; the roofs let in rain, and at Thornton an elder-tree grew out of the top of the "steeple" or tower. The principal complaint, however, was regarding the great family pews which existed in every church and obscured the view of the chancel. At Dorney, Sir James Palmer's seat was "three yards high or thereabouts," and pews of about the same height were reported from Wooburn, Brill, and Penn, while seats of from four to seven feet in height existed in almost every church in the county. Perhaps the most remarkable was that of Sir John Parsons in Langley Marish church, which was built on the roof of a vault nine steps above the level of the floor, and was seven feet high; it was provided with eight lattice windows, and had a doorway into the church and another into the churchyard.

The northern half of the county contains 126 parishes and 1,222 monuments, as compared with 102 parishes and 1,535 monuments in the southern half. With a few exceptions the churches do not reach a high level of architectural merit. Only three contain definitely pre-Conquest remains, though the plans of many of the later buildings may be based on existing pre-Conquest foundations. Wing possesses an extremely interesting and practically complete church of the tenth century or even earlier date, with a polygonal chancel and crypt. In Lavendon Church the original Saxon tower, nave, and part of the chancel are of mid eleventh-century date. Of the post-Conquest churches, four date from the second half of the eleventh or the beginning of the twelfth century, at Lillingstone Dayrell, Newton Blossomville, Ravenstone, and Thornborough. Of these Lillingstone Dayrell, which retains an original nave with arches opening into the chancel and tower, is the most important. Stewkley furnishes the most complete example of a mid twelfth-century church and is particularly rich in detail; the tympanum of the west doorway, with its long central keystone, is possibly unique. The large cruciform church at Ivinghoe is an excellent example of thirteenth-century work, and the foliated capitals of the nave arcades are beautifully carved. Building in the fourteenth century is well represented. Olney and Whitchurch have large churches almost entirely of this period, and Olney is the only example in the county (except Hanslope) with a spire. Cublington has a small but complete church of early fifteenth-century date, and a brass records that its first rector died in 1410. At Hillesden, Maids' Moreton, and North Marston are splendid examples of late fifteenth-century work. Less than half the churches included in the Inventory have roofs of earlier date than 1700, and most of the old roofs are of the fifteenth century.

The six chapels included in the Inventory have been converted to secular uses. The chapel at Bradwell Abbey is now used as a fowl-house and lumber-shed, while that at Creslow is a coach-house and storehouse. The chapel at Lillingstone

Dayrell has been converted into cottages, while that at Liscombe Park, Soulbury, is a billiard-room, and that at Chelmscott Manor House, also at Soulbury, now forms part of the dwelling-house.

There are not many good illustrations of domestic planning, but an example of peculiar interest is seen in Creslow Manor House (*c.* 1330), which retains the greater part of the hall and the whole of an elaborately designed solar wing. There are also a few small houses, and cottages, such as Church Farm, Wingrave, and a cottage at Cheddington, originally constructed in bays with trusses of a very simple type, which may date from an even earlier period. Twyford Vicarage and the Priory, Whitchurch, are houses of a moderate size dating from the fifteenth century. Doddershall House, Quainton, is part of an early sixteenth-century building of the courtyard type, as is also Castle House, Buckingham, of *c.* 1500, apparently with the hall on the first floor. The finest house of late sixteenth-century date is Gayhurst House, which internally, however, has been considerably altered. The only secular roofs of interest are the traceried and carved roof of the fifteenth century in a barn at Rectory Cottages, Bletchley, the remaining central truss, also of the fifteenth century, in the Priory, Whitchurch, and the remains of the queen-post roof of *c.* 1500 at Castle House, Buckingham. Some ceiling-beams at Castle House are also noteworthy; the fireplace is dated 1619.

The bridge across the Ouse between Buckingham and Thornborough is the only example mentioned in the Inventory. It was built of stone in the fourteenth century, but has been much rebuilt and restored with stone and modern blue bricks.

The present volume, though dealing with only a portion of a county, and one comparatively poor in antiquarian remains, consists of 458 pages, in addition to a large number of plates, and is the largest of the series so far issued. One can well conceive that for some of the counties the Inventory may run into three, four, or even more volumes. The one under notice is embellished with over two hundred illustrations, many of them full page, which are a credit both to the photographer and the printer.

THE UPPER NORWOOD ATHENÆUM.

The Record of the Winter Meetings and Summer Excursions, 1912. *Vol.* 36. *Edited by Theophilus Pitt.*

The Upper Norwood Athenæum issues a well-printed, illustrated volume consisting mainly of monographs—two or three of them written by members of the R.I.B.A.—of old buildings visited by the Society on some of their personally-conducted rambles to places of antiquarian and general interest. The Society congratulate themselves on having architects enrolled amongst their members, and it is the contributions to the volume by architect members that seem particularly to call for notice from architects. In the opening chapter reviewing the work of the Society for the past season it is stated that "with the advent of members having a professional knowledge of architecture the standard is being continually raised." As this upward movement continues one may venture to hope that in some future issues the contributions by architect members will come to be illustrated by the architect's own method of displaying for study the form and disposition of a building, viz. by scale-plans, if not by sections also, instead of relying on photographs and small sketches alone, as in this volume. How difficult must be the attempt to elucidate at all clearly, without a plan, the fabric of a complex structure such as an old church of average interest is shown in the accounts of old churches here attempted by architects. A plan of each building, like the firmly drawn diagrams to scale that so neatly indicate the life-story of buildings in the volumes of the "Victoria County History" and in the inventories of the Historical Monuments Commission, would at once have cleared the view for the uninitiated and focussed the interest of students who cared to learn. The production of such a plan is peculiarly an architect's work to do, well worth an architect's doing. Putting up with anything less than this, playing round the subject with photographs and sketches, however good, and quotations, ever so apt, is to stop short of accounting for the building itself as an organic structure, leaving one with but a dim conception of it as a whole. In such a case the plan is hardly the illustration for an architect to leave out, whatever further illustrations he may select.

Several of these Papers descriptive of old churches and other buildings visited, written by members of the Society whose names do not happen to be distinguished by letters denoting membership of the Institute, comprise a mass of well-digested information bearing on their respective subjects, evidently compiled with much care and thoroughness by students who take their work seriously and pursue it with ardour.

WALTER MILLARD [*A.*].

CORRESPONDENCE.

The Comacine Masters.

Brianteroft, Milford on Sea, Hants:
14th November 1913.

To the Editor, JOURNAL R.I.B.A.,—

SIR,—In his Opening Address on Monday, the 3rd inst., our President, according to the JOURNAL report, made use of the following words:—

"I seem to detect the trace of an ingenious theory which a few years ago was spun round an obscure association known as the Comacine masters."

The words were spoken in connection with the criticism of an article in the *Morning Post* by

Mr. March Phillipps, and were left without further explanation as to why they were uttered.

Whether, therefore, the "ingenious theory" is one spun by the authoress of *The Cathedral Builders* (Leader Scott), by Signore Marzario, Signore Rivoira, or myself in my recently published book on the Comacines I do not know, but the impression left on reading the sentence is that an unimportant body of men scarcely worth a passing thought has been invested with a rather attractive but amusingly mythical association, and that, moreover, the whole being a thing of the past, it is hardly worth any consideration at the hands of the architectural student.

Two things, therefore, I desire to point out. One is that abundant evidence exists to show that the Comacine masters were anything but an "obscure association"; the other, that their influence upon the architecture of Western Europe, which, I presume, must be the "ingenious theory" referred to, is indeed a very well defined fact.

As to the obscurity of the Comacines, may I say that since I wrote my little book I have spent, in further pursuit of its subject, a considerable time in Italy, and have found such a mass of additional information as to the importance and influence of the Comacine masters as is quite astonishing? They have undoubtedly left their mark in nearly every important city of Italy, and not there alone, but in France, Germany, and our own Islands.

Details here would be out of place—such I hope to give before long—but that the Comacine masters were called back to Rome and worked there for some centuries to an extent little supposed by many, I may mention in illustration of what I claim for them. And I may add that so far as "theories" are concerned, I have not as yet found anything which, except in quite minor points, traverses the conclusions to which I have been led by the study of these masters and their work.

So far as the matter being a thing of the past is concerned, I may state that at the present time Professor Monnerit de Villars is engaged on a work which I believe he intends shortly to publish, and on which he has been employed for a considerable time, in connection with which, and under the auspices of the Italian Government, he is conducting excavations at Comacina, all of which promise results which should be important.

If I have misinterpreted the President's words I am sorry, but since they are important as coming from the President of the Institute, and will probably have been read by, at any rate, most members of that body, I regret to have to suggest they are scarcely fair to the Comacine masters or to the students of their history.—Yours faithfully, W. RAVENSCROFT, F.S.A. [*F.*]

Mr. B. M. Sullivan [*A.*] has been appointed Consulting Architect to the Government of the Punjab on the nomination of the President R.I.B.A.

9 CONDUIT STREET, LONDON, W., 22*nd November* 1913.

CHRONICLE.

The late John Belcher, R.A., *Past President, Royal Gold Medallist.*

Formal announcement of the death of Mr. John Belcher, R.A., which took place on Saturday the 8th inst., was made to the Institute at the General Meeting of Monday the 17th inst.

Mr. E. GUY DAWBER, Hon. Secretary, said:—It is with deep regret that I have to announce the decease of Mr. John Belcher, R.A., our distinguished Past President and Royal Gold Medallist. Mr. Belcher's connection with the Institute dates back to the year 1869, when he became an Associate. He was elected a Fellow in 1882, served the Institute on the Council and various Committees, and was called to the Presidential Chair in 1904, holding the office for two years. As President of the Institute it fell to him to preside also over the International Congress of Architects held in London in 1906. Those of us who took part in the Congress will recall the admirable manner in which he discharged the onerous duties of his position, and the self-sacrificing devotion with which he threw himself into the task of making the Congress a success, not only delivering the very able Opening Address at the Guildhall and presiding at the principal meetings, but contributing also a well-thought-out Paper on the subject of the Education of the Public in Architecture. One recalls with gratification the tribute paid to him by the various architectural associations of the Continent and the United States represented at the Congress, who showed their appreciation of his conduct of the proceedings by bestowing upon him the Honorary Membership of their respective societies. I need not remind the Meeting of his distinguished services to our art. His architectural achievements are the admiration of us all, and nowhere has the judicious use of sculpture and painting been more successfully applied. The building of the Institute of Chartered Accountants is a standing monument to the happy results that can be attained by the sympathetic collaboration of the architect, the sculptor, and the painter. The estimation in which his work is held was demonstrated in 1907, when by the unanimous vote of his brother-architects he was presented with

the Royal Gold Medal for Architecture. Mr. Belcher, too, had won well-deserved recognition by his literary work. The exhaustive volumes on the English Renaissance which he produced in collaboration with Mr. Mervyn Macartney are universally known and appreciated. His more recent work, *Essentials in Architecture*, was published with the laudable object of stimulating popular interest in architecture and of teaching the public how to distinguish what is good and what is bad in the art. I will not detain the Meeting further; I trust that we shall have a full Memoir in our JOURNAL at an early date. I beg leave now to move the following Resolution :—

That the Royal Institute of British Architects desires to express its high estimate of the valuable and productive labours of its late distinguished Fellow and Past President, Mr. John Belcher, R.A., in furtherance of the advancement of architecture, and of the eminent services he rendered the Institute as Member of Council and President: and that the Institute do record its sorrowful regret at his demise, and do offer to his widow and to his brother, Mr. Arthur Herbert Belcher [*A.*], an expression of sympathy and condolence with them in their bereavement.

Professor BERESFORD PITE [*F.*], in seconding the motion, said: Mr. Belcher himself had an ancestral connection with the Institute, and with the profession. His father was very well known for the refined classicism of his work, and had a high business reputation, which our late distinguished colleague, in the somewhat critical circles of the City, maintained at its highest point. Of the warmth of his nature, the character of his sympathy, of his real enthusiasm for art, of his modesty, the central part of his character, of his great refinement, of his ingeniousness in design, and ingenuousness in charm, all of us who knew him were very conscious. There was, besides this personal charm, a deep underlying charity of nature: he was one of the kindest men you could meet, and again and again one has marvelled on finding the liberality with which he met any appeal to his sympathies or kindness. His artistic nature was many-sided. He was a member of an old and very distinguished musical circle which used to meet under the guidance of a name that is possibly almost forgotten now—the late Professor Ella. His friendships extended not only to his professional brethren but, I think it is worthy of remark, to all those who were brought into business contact with him. The leading builders of the day who were brought into relationship with him became his friends. I might instance his friendship with the late Mr. Howard Colls as an instance which is not at all singular. All who were brought into contact with him felt the charm of his subduing friendship; a friendship which made it impossible to feel ground for complaint in anything he said or did. I venture to say that nothing he ever designed or ever said was characterised by an error of taste. His art was, like himself, sympathetic: his personal sympathy was with the picturesque and romantic, rather than with the severe and the classic—possibly a pleasant contrast to the somewhat severe classicism of his early training. Belcher's was a nature which was responsive to all expression in art, and was easily enthusiastic about it in all its forms; and young men brought into contact with him felt the stimulus of his sympathy and the encouragement of his friendship. He was always feeling his way to a sympathetic originality, but never anxious to be peculiar, and always moving where he felt life was leading; of all modern architects he, most characteristically, may be said to have felt the breadth of Art as a whole, his sympathy being equally with the sister arts of painting, sculpture, and the crafts, as with his own art of building. In connection with sculpture he stands in the position of a lover, and he gave it always a position of dignity and importance. The late Mr. Armstead was one of his oldest friends; and Mr. Hamo Thornycroft was I believe a schoolfellow and a devoted friend to the end. He early gave important commissions to that talented sculptor Harry Bates, and Mr. Drury and others worked with him subsequently. He enjoyed beauty in all its forms, in all the arts, and this sympathy is reflected in his designs—a sympathy which, in the early days, emulated Burges and Waterhouse, and had a constant enthusiasm for his dear friend Norman Shaw, and a hearty place for another close friend who went before, J. D. Sedding. With regard to the Institute, our loss is an especial one. He came somewhat late to the counsels of the Institute, and when he was in the chair we were struck with his graceful and clear elocution. He was always extending the artistic sympathies of its body, and I venture to suggest that his Presidency, of all modern Presidencies, is notable for the personal influence which he exercised in connection with it. If you turn to the KALENDAR and glance at the list of Fellows who became Fellows without passing through the Associateship during the years of his office, you will find these names, among others—names which I am disclosing no secret in saying we owe to Belcher's personal influence and the peculiar position which he occupied with regard to both the art and profession of Architecture. Our own President, Blomfield, joined under Belcher's Presidency in 1906; our Vice-President Ernest Newton joined at the same time. This notable year gathered into the sympathy and work of the Institute Professor Lethaby, Professor Prior, his friend Macartney, Gerald Horsley, May, Ricardo, Thackeray Turner, Troup, Ambrose Poynter, Lutyens, and that group of men who were associated with Belcher as friends in the Art Workers' Guild, and whose accession to this Institute has been of the greatest importance

and value. And I had the honour of having Belcher connected with the work of the Royal College of Art, through his appointment as an Advisory Member of the Council of the College for Architecture. His genuine sympathy with students and his enjoyment of their efforts and work were remarkable—one must not say unexpected, it was so truly like him. Reference has been made to a work of his which will probably live for many years as a fundamental cause of fame, and that is his fine work on the Later Renaissance, in which he collaborated with Mr. Macartney. As a work it is one of the greatest influences of our day: it is, through every architectural school, witnessing to the importance of that particular type of work which he practised. At the end he passed quite swiftly away. His is a personal loss, which all of us who knew him feel very deeply. The Institute has lost a friend, a noble and sweet character whom we regret, and we venture, with deep sympathy, to express our condolence in this vote.

The motion being put from the Chair, members signified their assent upstanding in silence.

The Henry Jarvis Travelling Studentship.

The subjoined conditions for the Architectural Scholarship at the British School at Rome, offered by the Commissioners for the Exhibition of 1851, apply also to the Henry Jarvis Travelling Studentship. Competitors must be either Associates or Students of the Royal Institute of British Architects. The Henry Jarvis Studentship is of the value of £200 a year, and is tenable for a period of two years at the British School at Rome :—

CONDITIONS.

Candidates must be British subjects, and less than thirty years of age on 1st July 1914.

The Competition, which will be conducted by the Faculty of Architecture of the British School at Rome, will be in two stages :—

A. An Open Examination.

B. A Final Competition, open to not more than ten candidates selected from those competing in the Open Examination.

A. The Open Examination.

Competitors should notify the Honorary General Secretary, British School at Rome, 54 Victoria Street, London, S.W., of their intention to compete in this Examination as early as possible, and in any case not later than the 24th January 1914, and with such notification must enclose a certificate of birth or a declaration as to age and nationality, duly attested by two responsible persons.

The subject for this Examination will be AN ART GALLERY, situated in the public park of an important provincial town.

The building to have a frontage towards the south of 250 feet (on which frontage is to be the principal entrance), with a depth of 100 feet, and to consist, on the ground floor, of a central top-lighted Hall for Sculpture, with side-lighted galleries around it. The first floor to have top-lighted galleries. A lower floor for reserve exhibits and stores may be provided, and the design may include any terrace, steps, and architectural adjuncts thought necessary for the completion of the design.

The size given may be exclusive of any architectural projections, such as porticoes or other architectural features.

The drawings required are :—

Plans of the two principal floors.

Front and side elevations.

Longitudinal and transverse sections—all to a scale of $\frac{1}{8}$ inch to a foot.

A detail of an important portion of the front to $\frac{1}{2}$-inch scale.

A perspective in which the building shall measure 18 inches.

A short descriptive report must accompany the design.

The general drawings may be finished in ink or pencil, and the view in any manner at the competitor's discretion.

Each design must bear a motto, and must be accompanied by an envelope enclosing the name of the competitor.

Drawings must not be executed as part of a school course, and the competitor must submit a written statement to the effect that this regulation has been complied with, together with a declaration that the work has been done by his own hand.

The drawings, together with the above-mentioned documents, must be sent to the Hon. General Secretary, British School at Rome, c/o The Secretary, Royal Institute of British Architects, 9 Conduit Street, W., and must reach him on or before 31st January 1914.

B. The Final Competition.

This Competition will be held *en loge* in London, and particulars regarding it will be announced hereafter.

The successful candidate in this Competition will be recommended for appointment to the Commissioners' Scholarship.

General.

The Faculty reserve to themselves the right, at their absolute discretion, to alter any of the conditions, periods, dates or times herein specified, and to decline to hold the Final Competition, or to select any candidate for it, or to make any recommendation for the Scholarship.

The Faculty also reserve to themselves the right to publish photographic reproductions of, or to exhibit, any of the works submitted by competitors.

British School at Rome : Faculty of Archæology, History, and Letters.

The Annual Report to the subscribers of the British School at Rome, just issued, states that the improvement, both in the number of the students and in the quality of their work, which was noticed in the last Report, has been more than maintained during the present season. There were over eighty students and Associates on the books of the School, an increase of some twenty on last year's figures. As soon as the new building is complete the advantages of a hostel will be available for students, and it is hoped that the studios, with which special progress is being made, will be finished as early as October 1914, in order to receive the Scholars of the Faculties of Architecture, Painting, and Sculpture. Meanwhile, so long as the premises in the Palazzo Odescalchi are used for the general purposes of the School, the Faculty of Archæology, History, and Letters will continue to admit all the students. A new feature of the Session has been the advent of several South African architectural students. Mr. Herbert Baker's generosity in founding a studentship for

South African architects has, no doubt, been the stimulus, and he himself visited Rome and the School during February. It is hoped that it may be possible to arouse a similar degree of interest in the other parts of the Empire. The visit of Mrs. Arthur Strong, the Assistant Director, to Canada, where she has undertaken an extensive lecture tour, should be productive of good in this direction, and the Director, Dr. Thomas Ashby, will join next year in the visit of the British Association to Australia. Dr. Ashby has continued his work on the Campagna and completed the manuscript of the text to the map of the environs of Rome, which was mentioned in the last Report. Mr. J. S. Beaumont (Student 1911, 1912) has spent the summer in Italy in company with Mr. Gordon Leith (Herbert Baker Student), visiting Modena, Bologna, Verona, and Venice. He then examined the Renaissance drawings relating to the Forum of Nerva in Rome, and reduced these to a common scale, afterwards working on the final drawings of his reconstruction, which occupied him for the greater part of the winter. Mr. Beaumont seems to have arrived at new and important results as to the plan of this Forum, which will be published in the next volume of the *Papers*. Miss A. E. Conway (Student 1911, 1912) spent four months in Rome and elsewhere in Italy, and continued her studies in Roman art and architecture, with a special view to the arrangement of the chronological collection of photographs which she is forming in conjunction with her father, Sir Martin Conway. The Herbert Baker Student, Mr. G. Gordon Leith, has devoted especial attention to the works of Sanmichele in Verona and to the system of vaulting in Bologna. He further spent six months in Rome in completing his restoration of the palace of Domitian,* and has prepared a set of drawings which will be exhibited at the Royal Institute of British Architects. He has also prepared a thesis on the subject.* Mr. Christian Mallet has worked at the chronology of Renaissance buildings in Rome, intending to compile a chronological chart for the use of students of the School. Mr. W. Harding Thompson, holder of the Holt Travelling Scholarship in Architecture at Liverpool University, devoted himself especially to the studies of the works of Baldassare Peruzzi in Rome and elsewhere, while in the northern towns he paid special attention to the works of Sanmichele. Miss Lindsay Williams, Gold Medallist and Travelling Student of the Royal Academy, worked for two or three months in Venice, especially on the exterior of S. Marco and in the Baptistery. During a five months' stay in Rome she was mainly occupied in copying Raphael's frescoes in the Stanza della Segnatura in the Vatican. In rendering their acknowledgments for donations, the Faculty specially mention contributions from present students as showing an appreciation of the efforts of the School on behalf of its members. At the same time the Faculty desires to maintain the principle that no charge shall be made to Students and Associates.

* Fuller details of Mr. Gordon Leith's studies during his studentship appeared in the last number of the JOURNAL.

Ramsden & Carr *v.* Chessam & Sons: House of Lords' Decision.

In my previous comments on the decision in this case before the Court of Appeal in the JOURNAL of the 10th May 1913, I called attention to the distinction it necessitated drawing between obvious facts and legal proof, seeing that it was held that a builder might be actually well aware of the firm by whom goods intended for use in, and delivered to, a building were supplied, and yet be legally ignorant to the extent of successfully declining to pay for them. The result of the litigation up to that decision was that two learned Judges were for, and two against, the apparent anomaly. The case has now been carried to the House of Lords, with the result that the anomaly has been removed and a final decision more satisfactory to the lay mind has been arrived at. [See report, pp. 59–60.] The cost of the machinery in the breaking of the small nut must have been very disproportionate. The case, however, is of considerable value to the profession owing to the side-light it throws upon the architect's proper procedure when selecting goods from merchants for use in the erection of buildings under his superintendence. This has been fully set out in my previous comments to which I have referred above. EDWARD GREENOP [*F.*].

Mr. St. John Hope's Monograph of Windsor Castle.

The proprietors of *Country Life* announce the publication in a few days of a fine architectural monograph of Windsor Castle by Mr. W. H. St. John Hope, Litt.D., D.C.L. More than fifty years ago a scheme was drafted with the approval of Queen Victoria and the Prince Consort for the publication of an architectural history of Windsor Castle, under the joint editorship of John Henry Parker and G. T. Clark. To this end considerable collections of prints and views were made, and a large number of wood blocks was engraved by Orlando Jewitt from special drawings by C. A. Buckler. But the death of the Prince Consort in 1861 and other causes led to the project being indefinitely postponed. Shortly before the death of Queen Victoria the whole of the collected material was placed in the hands of Mr. St. John Hope, who was subsequently commanded by King Edward VII. to write a complete and authentic History of the Castle. Owing to the magnitude of the task the work could not be finished during the late King's reign, and the Royal command was graciously renewed by King George V. After nearly twelve years' labour the History has now been completed. During the last twenty years a vast amount of documentary matter which was not accessible to the

first promoters of the work has become public, and the study of earthworks and of military architecture has advanced so much that earlier views have been wholly reconsidered. The history of Windsor Castle needed, therefore, to be approached from an entirely new point of view, and for the first time its gradual growth can be followed reign by reign from the earthwork stage to the wonderfully picturesque group of buildings which it presents to-day. The edition is to be strictly limited to 1,050 numbered copies, of which some 300 are already subscribed, and in no circumstances will the book be reprinted. It will be illustrated by reproductions in colour of drawings by Paul Sandby; by a large number of collotype plates reproducing a unique collection of original drawings, engravings, and photographs which show the Castle at every stage of its development; as well as by woodcuts prepared by the engraver, Orlando Jewitt, for this History when first projected. The work will be issued in two imperial quarto volumes, together with a portfolio containing a reproduction of Norden's View of Windsor and a complete series of plans, specially printed in fourteen colours, which show the dates of all the buildings and their successive changes.

New Work by Mr. Francis Bond.

The Oxford University Press will publish in a few days an important work by Mr. Francis Bond [*Hon. A.*], author of *Gothic Architecture in England*, under the title of "An Introduction to English Church Architecture." The work, which is in the nature of an *édition de luxe*, running into 2 vols. 4to., deals in particular with the history of the parish church in villages and towns, and contains 1,400 illustrations, mostly to large scale.

Suggested British School at Cairo.

Mr. Bryce, at the annual meeting of the British School at Athens, recently held in Burlington House, suggested that, following the precedents set at Athens and Rome, a school might be formed for the study of the Musulman world. We were responsible, he said, for the good government of an immense Musulman population and came in contact with the Musulman world at many points. It was extremely important, not only for the purposes of history and learning, but for practical purposes, that we should have the fullest comprehension of Islam, and all that it meant, with its relation to Western civilisation. Would not Cairo be a good place to plant a British School which should do for the Musulman world the same kind of work as the Athens School was doing for the Hellenic? We had the advantage of holding a position in Egypt which would enable us to advance studies there, and he thought there could be little doubt that material support, such as the School in Athens had obtained, would be forthcoming, not merely from England, but from the revenues of Egypt, and, he believed, from the revenues of India also, because the work which would be done would be for the Musulman world generally.

THE EXAMINATIONS.

The Statutory Examinations.

An Examination of Candidates for the office of District Surveyor under the London Building Act, held by the Institute pursuant to statute, took place on the 23rd and 24th October. Of the six candidates examined, four passed, and have been granted by the Council certificates of competency to act as District Surveyors in London. The successful candidates are:—

William Edward Brooks [*A.*], "Redcote," 40 Sydenham Road North, Croydon.

John Percival Edwards, P.A.S.I. [*Licentiate*], "Glenvale," Cromwell Road, Beckenham, Kent.

Frederic Snowden Hammond, F.S.I. [*Licentiate*], 23 Barbican, E.C.

Hubert Covell Sands [*Licentiate*], "Amhurst," Ginbal Road, Lee, S.E.

The Board of Architectural Education.

The name of Sir Amherst Selby-Bigge was inserted in error in the announcement in the last number of the Journal of newly appointed Advisory Members of the Board of Architectural Education.

Books Received.

Baroque Architecture. By Martin Shaw Briggs. 8o. Lond. 1913. Price 21s. net. [Fisher Unwin, 1 Adelphi Terrace.]

Practical Surveying and Elementary Geodesy. By Henry Adams, M.Inst.C.E. &c. 8o. Lond. 1913. Price 4s. 6d. [Macmillan & Co. Limited, St. Martin's Street.]

LEGAL.

Builder's Liability for Goods ordered by Architect: Decision of the Court of Appeal reversed.

Ramsden and Carr *v.* J. Chessam and Sons.

This was an appeal to the House of Lords from a decision of the Court of Appeal reversing a decision of Mr. Justice Hamilton, reported in 29 *The Times* L.R., 55 (reprinted by permission in the Journal R.I.B.A. 10th May 1913). The appeal was heard by the Lord Chancellor, Lord Kinnear, Lord Dunedin, and Lord Atkinson on 10th November. The following report is from *The Times* of the 11th:—

The respondents were builders who contracted to erect a picture theatre to be known as "Cinema House" in Oxford Street for the London Cinematograph Company (1909), Limited. The appellants carried on business in South Kensington as designers and makers of door handles and door furniture. In March 1910 Mr. Melville Seth Ward, who was the architect for the building owners, invited the appellants to quote for and supply door handles and door furniture, and gave them particulars of the articles required for the portion of Cinema House known as the theatre. The appellants gave quotations, which were accepted by Mr. Ward in April 1910. On the 12th July 1910 most of the goods so ordered were duly delivered at Cinema House, but

a few articles were delivered subsequently. The total cost of the goods was 142*l.* 13*s.* The respondents had been expressly informed by the architect that the door handles and other articles were being supplied by the appellants, and they used the goods for the theatre. The appellants brought an action against the respondents and Ward to recover the price of the goods. By their statement of claim they alleged that by a certificate in writing, dated 16th September 1910, the defendant Ward certified for 1,500*l.*, which it was alleged included the price of the goods supplied by the appellants, and that the architect had acted, in effect, as the agent of the respondents. They accordingly sued for 142*l.* 13*s.* as for the price of goods sold and delivered, or, in the alternative, as for money had and received to the respondents' use or held in trust for them. The respondents by their defence denied that it was their duty to supply the door handles as alleged, and they further denied that the defendant Ward was their agent.

Clause 20 of the building contract, which was in the form approved by the Royal Institute of British Architects, provided: "All specialists, merchants, tradesmen, or others executing any work or supplying any goods for which prime cost prices or provisional sums are included in the specification, who may at any time be nominated, selected, or approved by the architect, are hereby declared to be sub-contractors employed by the contractor, but no such sub-contractor shall be employed upon the works against whom the contractor shall make what the architect considers reasonable objection, or who will not enter into a contract with the contractor upon terms and conditions consistent with those in this contract, and securing the due performance and maintenance of the work supplied or executed by such sub-contractor, and indemnifying the contractor against any claims arising out of the misuse by the sub-contractor or his workmen of any scaffold erected or plant employed by the contractor, or that may be made against the contractor in consequence of any act, omission, or default of the sub-contractor, his servants, or agents."

The defendant Ward did not appear. Mr. Justice Hamilton held that the appellants had failed to show that the architect had acted as agent for the respondents: that the appellants had no claim as for money had and received; but that in the circumstances of the case the fact that the goods were used by the respondents raised an implied promise by them to pay for them, and he accordingly gave judgment for the appellants for the amount claimed. The Court of Appeal by a majority (the Master of the Rolls and Lord Justice Buckley, Lord Justice Kennedy dissenting) reversed the decision of Mr. Justice Hamilton, and held that the appellants were not entitled to recover.

Mr. Sankey, K.C., and Mr. Bromley Eames appeared for the appellants; and Mr. Radcliffe, K.C., and Mr. G. A. Scott for the respondents.

The Lord Chancellor said that this was an unfortunate litigation. The amount at stake was 142*l.*, and yet the case had had to come to this House. Two Judges had decided the case one way and two the other. Notwithstanding the able arguments advanced on behalf of the respondents, he was unable to come to any other conclusion than that Mr. Justice Hamilton was right. The case was a simple one; it was a case in which it was sought to recover the price of goods sold and delivered. The law as to this class of case was not obscure. If A. brought goods to B. to be used upon work which B. was doing, and B. knew that those goods were not brought as a gift, but were meant to be paid for, and B. then used the goods upon his work, the inference to be drawn from those facts was that there was an implied promise on the part of B. to pay for the goods. That was exactly what happened in this case, and there was nothing in the facts of the case to displace the *prima facie* inference that B. was liable. Upon all the facts of the case his Lordship was of opinion that the view of Mr. Justice Hamilton and Lord Justice Kennedy was right. He therefore moved that the order of the Court of Appeal be reversed, and that the judgment of Mr. Justice Hamilton be restored.

Lord Dunedin agreed with the statement of the law laid down by the Lord Chancellor, but he ventured to make this addition—that when a tradesman supplied goods the person to whom the goods were proffered was understood to know that they were not intended as a gift, because gift-making tradesmen were not to be found in everyday life.

The other noble and learned Lords concurred.

MINUTES. II.

At the Second General Meeting of the Session 1913-14, held Monday, 17th November 1913, at 8 p.m.—Present: Mr. Alfred W. S. Cross, M.A.Cantab., *Vice-President*, in the Chair; 32 Fellows (including 10 members of the Council), 39 Associates (including 2 members of the Council), 15 Licentiates, and numerous visitors—the Minutes of the Meeting held 3rd November, having been published in the JOURNAL, were taken as read and signed as correct.

Mr. E. Guy Dawber, *Hon. Secretary*, announced the decease of Mr. John Belcher, R.A., *Fellow*, Past President and Royal Gold Medallist, and having referred to his eminent services to the Institute and to architecture, Professor Beresford Pite [*F.*] paid a tribute of respect and admiration to his high personal qualities and artistic genius, whereupon, on the motion of Mr. Dawber, seconded by Professor Pite, the Meeting

RESOLVED, That the Royal Institute of British Architects desires to express its high estimate of the valuable and productive labours of its late distinguished Fellow, Mr. John Belcher, R.A., in furtherance of the advancement of architecture, and of the eminent services he rendered the Institute as Member of Council and President; and that the Institute do record its sorrowful regret at his demise, and do offer to his widow and to his brother, Mr. A. H. Belcher [*A.*], an expression of sympathy and condolence with them in their bereavement.

The decease was also announced of Sir Alfred East, R.A., *Hon. Associate*, and a vote of condolence was passed to his nearest relatives.

The following further losses which the Institute had sustained by death since the last meeting in June were also announced, viz.: William Chasen Ralph, *Fellow*, elected 1903; John Dodsley Webster, *Fellow*, elected 1862; Ernest Augustus Runtz, *Fellow*, elected 1906; William Murray, *Associate*, elected 1881; Ernest Charles Henry Bird and William John Oliver, *Licentiates*; and Heino Schmieden, *Hon. Corresponding Member*, Berlin, elected 1903.

Mr. H. V. Lanchester [*F.*] having read a Paper on THE NEW WESLEYAN METHODIST BUILDING, WESTMINSTER, and illustrated it by lantern-slides, on the motion of Sir Aston Webb, R.A., seconded by Mr. George Corderoy, a vote of thanks was passed to him by acclamation.

Mr. Lanchester having responded, the proceedings closed, and the meeting separated at 9.45 p.m.